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Students of Bryn Mawr College

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The College News

VOL. XLVIII—NO. 11

ARDMORE and BRYN MAWR, PA., WEDNESDAY, DECEMBER 12, 1951

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PRICE 20 CENTS

Husain Explains Basic Problems Pakistan Faces

Ideological and Social Issues Divide Country

On December 4 at 8:30 p. m. in the Common Room an Alliance lecturer, Dr. Imdad Husain, spoke on "Pakistan Education and Politics".

An ideological and political background is necessary to the understanding of the educational problems facing Pakistan today. In 1947 British India was divided into two political unions, Bharat and Pakistan. From the latter's viewpoint there was ample historical justification for the partition. One quarter of the four million people in India are Moslems who believe in the brotherhood of man, in the dignity of person, and in one God. The polytheistic Hindus of Bharat worship many gods, engage in elaborate ceremonials, and live by the cast system under which social status is fixed and predetermined by law, the basis of which is the fundamental inequality of man.

When the Moslems conquered the area they ruled with tolerance and enlightenment, but did not force the Hindus to become converted to Islam. Many Hindu untouchables accepted the Moslem faith to gain personal dignity.

When the British arrived they found these differences existing, and during their colonial days, they used the divide-and-rule policy to play one group off against the other.

Graduate Students, Turned Mummies, Present Spirited Pageant in Each Hall

On the evening of December 11, the Graduate School put on Mummies Plays in the different Halls. The atmosphere was one of great freshness, bright color, and energy. The action was quick and the words were clear. Because the plays were performed with assuredness and precision, the audience was relaxed and put into the gay medieval spirit.

Lola Mary Egan, the director, dressed as a jester, heralded the arrival of the players by doing a quick dance step while beating on a little drum. The cast entered from outdoors, gayly costumed and singing impatiently,

"Hold, men, hold,
We are very cold,
If you don't give us silver
Then give us gold."

Then the performers announced themselves individually in poetry:

"I am King Alfred and this is my bride . . ." (the bride was pale and meek and blushing). And then came King Cole and King William, followed by

"I am John Blunderbult
And this is my little man Jack
I'll fight King Alfred, I'll fight
King Cole,
I'm willing to fight any mortal
soul."

And finally,
"I am Saint George of Merry
England
Bring in our Morris men
Bring in our band."

The dancers were the highlights of the show and the step they did was intricate. They were masked and wore red and black costumes

The Counterpoint review by Mr. Berthoff, will appear in the News of January 16, the last issue of the semester.

and beat sticks on the ground rhythmically. In the background was a woodwind player who at intervals sang the melody of the dance tune. The dragon entered, all green and evil. A battle ensued in which all the kings were killed, climaxed by the death blow administered to Saint George by the dragon. All were revived by the stooped, black-robed doctor who claimed to kill all ill:

"I can kill the itch, the stich,
the palsy and the gout."

Slowly the King and Queen, in rich mantles, came to life again. John Blunderbult, red-bearded, carrying his club revived, and a slow majestic mock-battle ensued. The jester aided John, and the stout Saint George in a red tabard defended himself with a wooden sword. The dragon with his pointed fingernails behaved most furiously.

After this there was great strife among the Kings until the spirit of Christmas, wearing a lovely curling silver beard, pacified them all.

"Hold men put up your sticks." The performers left singing a variation of the opening song and Father Christmas threw golden nuts to the audience.

The little drum began to beat again, and the procession left.

This is the first year that a mummies play has been given. It should become as lovely a tradition as the annual carolling. There could not have been a nicer Christmas present from the graduate students to the undergraduates. We truly appreciate it.

Birmingham Canon Gets Enthusiastic Student Audience

Especially contributed by
Helen Woodward, '52
Chairman, Chapel Committee

The Rev. Canon Bryan Green, rector of Birmingham, England, spoke four times last week at Bryn Mawr. The number of students who heard him was phenomenal considering the time at which he spoke and the academic pressure at this time of year. There were approximately 350 at the Sunday meeting in Goodhart and 200 at each of the others which were held Monday, Tuesday and Wednesday nights.

It is probably one of the few times in the history of the college that a religious speaker has excited the whole campus. The impact of Canon Green went beyond the Music Room in which he spoke. Everyone was discussing Bryan Green. He was criticized; he was praised. No one reacted passively to his words or his personality.

Many people have asked me how Canon Green happened to come to Bryn Mawr. The answer is simple: He wanted to come. The Bryan Green Mission of the Episcopal Diocese of Pennsylvania arranged with us to have him speak here once. The extra meetings and the private interviews were planned at his request.

No one can help but be impressed with the physical and mental energy of Canon Green. For three

Continued on Page 5, Col. 1

Janschka Offers Drawing Lessons

After a number of Art Discussion Groups, it was found that there was a demand for a practical art course in drawing for beginners. Mr. Janschka has announced that he will give a course of eighteen lessons on "Drawing for Beginners". The classes will be held in Skinner Workshop from ten till twelve o'clock on Saturday mornings, starting on January 5, and continuing on through the spring with the exception of Saturdays during exams and holidays. This course is open to anyone in the college, and since it is mainly for beginners no one need fear that they will be uncomfortable no matter how little they know about art.

Mr. Janschka has organized his lessons with the following plan in mind. The first three lessons will be on "Sketching", the next three on "Composition", the next three on the "Human Body", the next three on the "Human Face", the next two on "The Material as an Important Creative Factor", and the last lesson will be on "Expression of Ideas Formed by Means of Visual Experience without Being Necessarily a Literal Recording of that Experience".

Some of the many plans that Mr. Janschka has for the classes are: drawing single objects, general forms, still life forms, composing with wire, clay, and wood, experiments with different materials, and discussions about problems as they arise. There will

Continued on Page 5, Col. 4

Combined Choir Sings Excellent Carol Program

Orchestra Aids Chorus In Traditional Service

by Frances Shirley, '53

Program for the Christmas Carol Service, Sunday, December 9, 1951, in Goodhart Hall, by the Haverford Glee Club, Bryn Mawr College Chorus, and the Bryn Mawr-Haverford Orchestra, under the direction of Robert L. Goodale and William H. Reese. Invocation, reading, prayer and benediction were by the Reverend Andrew Mutch.

Golden Sonata Purcell
Orchestra
Invocation
Magnificat in the Eighth Mode Dufay
New Leave Your Flocks French Carol
The Angels and the Shepherds Kodaly
Bryn Mawr Chorus
The First Noel
To Us Is Born Immanuel Praetorius
Zion Hört Die Wachter Singen
Buxtehude
Mixed Chorus
Pastoral Symphony G. F. Handel
Orchestra
Silent Night Gruber
Two Kings J. W. Ciokey
Minuit sonne au clocher blanc
French Carol
O Little Town of Bethlehem Schein
Haverford Glee Club
Reading of the Christmas Story
The Rev. Dr. Andrew Mutch
Choruses from Magnificat in D
J. S. Bach

Mixed Chorus
Prayer
O Come, All Ye Faithful
Cantus Diversi
Two Advent Chorales
Brass Ensemble
Benediction

The criticisms that one could make of the most recent of the traditional carol services would have to be limited, as a rule, to trivialities. Taken as a whole, and by individual pieces, the concert was a success. The balance, rhythms, attacks, and feeling were superb. The orchestra has improved in tone, and become more sure of itself. Haverford, too, has

Continued on Page 5, Col. 5

Craig To Describe Recent Militarism

Gordon Alexander Craig, professor of history at Princeton University, will give a Mallory Whiting Webster history lecture in Goodhart Hall at 8:15 on January 9, 1952, on "Military Politics in Prussia and Germany in the Nineteenth and Twentieth Centuries". The Political Science Quarterly has published a number of Dr. Craig's articles on military atavism and the influence on militarism on policy-making in Prussia and Germany.

A native of Scotland, Dr. Craig received his A. B. at Princeton in 1936. He received the degree of Bachelor of Literature from Oxford in 1938. Princeton gave him the degree of Doctor of Philosophy in 1941. Dr. Craig has taught at Yale, Princeton, and Columbia.

During the war, he served as a captain in the Marine Corps on duty in the Far East. He also worked in the Department of State and at one time was attached to the Office of Strategic Services.

Dr. Craig and Felix Gilbert, professor of history at Bryn Mawr, were co-editors of *Makers of Modern Strategy*, an evaluation of military thought from Machiavelli to Hitler, published in 1943.

Penn Players Display Technical Skill, Lack Depth of Shakespearian Drama

By Betty-Jeanne Yorshis, '52

Amid the rash of Shakespearean productions which have swept the neighboring campuses this month, was *Romeo and Juliet* given by the Pennsylvania Players at Irvine Auditorium, December 7 and 8. This play, the first of Shakespeare's to achieve the greatness that was typical of his later plays, is perhaps best known of all his works. It has been performed countless times through the years by innumerable companies. Because of the familiarity of the lines, it is extremely difficult for a group to give any new or startling interpretation to the production of this play. The best that a modern company can do with *Romeo and Juliet* then, is to bring out the original meaning of the play by an understanding of the Shakespearean idiom and the use of impeccable diction and simplicity in the delivery of the lines.

That the Penn Players had a knowledge of the requirements of a Shakespearean play was clear by the many interesting effects in lighting, staging, and blocking that were used in the production. The players entered and exited from all over; from the wings, from the audience, from the sides of the theatre as well as from all parts

of the stage. Scenes shifted rapidly and were located alternately in different sections of the stage. Some took place in front of the curtain to allow for set changes behind it, without disturbing the continuity of the play. The advantages of Irvine Auditorium itself were well exploited. The colored walls of the building make a suitable backdrop for some of the action which took place outside the limits of the stage. The sets and costumes were exceptionally bright and elaborate. The curtain opened to a beautifully executed background of a street in Verona. Juliet's room and the Capulet's banquet hall were equally well done.

Most outstanding in this production was the lighting. Spotlights from the sides and back of the theatre, as well as overhead stage lights were used to good effect. The best example of this was the ballroom scene in the Capulet's house where Romeo sees Juliet for the first time. As he looks on, all the other players recede into dimness, and a brilliant light from above and behind frames Juliet's head and figure and makes her hair soft around her face. When Romeo steps into this spot and

Continued on Page 6, Col. 1

CALENDAR

Until January 9

Wednesday, December 12, 1951
Maids' and Porters' Carolling in the evening.

Thursday, December 13, 1951
Christmas Dinners.
Senior Carolling.

Friday, December 14, 1951
12:45 p. m. Christmas Vacation begins. The last meal served in the halls will be Friday supper.

Thursday, January 3, 1952
9:00 a. m. Classes resume. Students may return to college the night before. Wednesday evening supper will be served on January 2.

Friday, January 4, 1952
4:00 p. m. Common Room: the Art Discussion Group will debate "By What Criteria Should You Judge Modern Art?"

Monday, January 7, 1952
Common Room, 4:00 or 8:15 p. m. S.D.A. speaker.

Tuesday, January 8, 1952
8:30 p. m. Science Club.
Open Meeting on Costs and Fees.

Wednesday, January 9, 1952
7:30 p. m. Fencing Meet.
8:30 p. m. Prof. Gordon Craig of Princeton will speak in Goodhart under the auspices of the History Department on the subject "Military Politics in Prussia and Germany in the Nineteenth and Twentieth Centuries".

THE COLLEGE NEWS

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Mass Meetings on Elections

The present system of college elections will be reviewed at a mass meeting on Tuesday, January 8. The Undergraduate Council will set forth some aspects which it feels need discussion. It is vitally important that as many students as possible attend, because the election system must be periodically reconsidered, as are the constitutions of the campus organizations.

It is also the duty of each student to think about the principles which the election system should exemplify. If there is to be democracy in campus government, then everyone must participate. A democratic election system comes only as a result of hard work. There are no shortcuts.

During the Christmas holidays, one does not usually spend much time thinking about college matters. But if people come back from vacation with ideas, the January 8 meeting would be much more profitable. The function of the nominating committee and of the written reports and the problem of urging students to find out about candidates are among the subjects to be discussed. Freshmen as well as upperclassmen will be directly affected by the results of the meeting. Come!!

Opinion

Because the News necessarily reflects the attitude of only a small group of people; and because reviews, like other feature articles express the opinion of one person, the News needs letters to the editor to complete its function as a meeting place of campus opinion.

This week's letters, which come from faculty, cast, and individual observers criticize the recent review of Othello; further they discuss both the production and the direction of the play itself. They not only reveal to the reader aspects of production and direction not touched on by the reviewer but also approach these problems from many points of view.

The review and the letters, taken together, express the opinion of a large group. Thus they give a fairer criticism of the Othello production than does the review alone. This week's letters are an essential part of the sum of opinion on Othello; they are an essential part of the News. The Editors hope that more letters will be written to discuss other phases of the News.

Bryan Green Tells Role of Crucifixion

Continuing his talks on Christianity, Canon Bryan Green spoke on the crucifixion and its meaning to the twentieth century sinner, last Tuesday evening, December 4, in the Music Room in Goodhart.

Christ's death on the cross is central to the understanding of Christianity; at times, sentimental hymns and over-emotional preachers tend to drive men away from the cross. However, in the New Testament, we find no "commotion"—just a straight-forward account. We find also that the conception of the cross can not be removed from that of Christian salvation—or the "integration of personality around God".

The crucifixion is integral to the insight of Christian faith. Baptism symbolizes man's death to sin and his rebirth as a Christian through the redeeming blood of Christ.

Those who have not experienced the meaning of the cross in their own lives, Canon Green terms "defective Christians". Christ was crucified for all our sins, for sin and evil are universal. The professional jealousy of the priestly caste, the moral cowardness of Pilate, the bored indifference and sensuality of Herod, and the materialistic selfishness of the ordinary man-in-the-street—all have their counterparts in the twentieth century and throughout the ages. Man's sin always makes God suffer, for it is a repudiation of His love.

The cross can only be explained in the terms of a good God who hates sin and who, through Christ, the "self-disclosure of God in human form", fought sin to the bitter end. This concept of God's hatred of sin when coupled with his respect for man's free will, leads one toward an understanding of the crucifixion.

Bryan Green added that "no Christian is a self-made man, for it is only through God's love that we can gain faith". The meaning of the crucifixion is apparent when we face our own sinfulness.

Canon Affirms Sin Needs Forgiveness

Canon Bryan Green delivered his final lecture at Bryn Mawr last Wednesday night, December 5, on the subject of forgiveness.

A basic understanding of sin is needed before sin can be discussed. If one believes in a personal God, as a Christian necessarily must, sinning is being in a bad relationship with that God. From there it follows that "because I be a sinner, I do sin" or still do what "I know to be wrong". So if the sinner's will is pitted against that of God's (the natural man is at enmity with God), the worst state a person can be in is to be without God, to be ungodly and this condition depends only on one's relationship with God, not on ethical behavior.

A sinner will suddenly know the meaning of the word "ungodly" when he needs God and cannot reach him; it is then that he wants to find God's forgiveness.

If the need of a sinner is to be put right with God, forgiveness is the restoration to a relationship of the sinner with God, not the letting off of punishment and not turning over a new leaf. God takes one back into his friendship because of Christ's death on the cross and treats him as if he had never sinned.

This forgiveness of God's is given to men because God loves them, completely as a gift when they don't deserve it. God forgives men when they come to Him just as

Continued on Page 5, Col. 2

LETTERS

Participants Emphasize Merits In Spite Of Obstacles

December 6, 1951

To the Editor:

Your review of Othello, while clearly written, seems to be lacking in the complete understanding of the production we have presented. It has suffered from an overweight of criticism of the direction to the detriment of the other aspects. It seems that you have viewed the play from the point of view of your own personal interpretation without considering that of the director and the cast. In your article there were questions that might well be answered as they seem to be of general interest, as well as a dearth of credit where credit is most definitely due.

We should like to clear up the mystery concerning the choice of this particular type of staging—space staging—rather than the creation of an imitation Elizabethan setting. There were two major reasons for the final choice of a space-staged set: the first that it is almost physically, and economically impossible to approximate an Elizabethan stage on Goodhart stage with the resources: technical, in time, and financial, which we have on hand, and secondly, that to do so would have been inconsistent with the interpretation of Othello that we were presenting.

One of the most prominent features of the Elizabethan theatre was the large apron which projected into the midst of the audience. It was on this apron that much of the action of a play occurred. An important result of this type of design in the theatre of any age is that it brings the audience into a much closer contact, emotionally as well as physically, to the actors and to the heart of the play. The modern box stage theatre, in removing the action from proximity to the audience, quite effectively destroys this bond. Thus the strongest effect of creating even an approximation of an Elizabethan stage on Goodhart stage would be that of the creation of a period piece.

But that which makes Shakespeare so great an artist is precisely that his plays are not period pieces but are concerned with those human emotions which hold true for any age. This interpretation of Othello demanded a set that, while in itself unobtrusive, would serve to accentuate the action and emotion of the drama and which would permit the greatest possible freedom and fluidity of motion on the part of the actors. Thus the choice devolved upon a space-staged set.

In speaking of the minor roles you refer to the "unfortunate inclusion" of Lodovico. We wonder how many people in the audience realized that Eric Blanchard took over the role of Lodovico Wednesday night after dress rehearsal so that the Thursday night performance was the first time he rehearsed with the cast, and Saturday night the third. We feel that the College Theatre owes Eric both a debt of gratitude and sincere congratulations for doing a remarkably fine job on learning his lines and blocking and generally fitting himself into the production on such short notice.

However, that portion of the review to which we take the greatest exception is your devotion of three pages to almost straight criticism of the direction. We feel, and feel sure that the cast would also agree, that Mr. Thon has done a superb job. He has had to work with an almost completely inexperienced cast within a ridiculously short space of time. Credit

"Lack of Objectivity" In Play Review Censured

To the Editorial Board of the College News:

Ladies:

We saw Othello on Saturday night. We went prepared for the limitations of an amateur production and came away feeling that we had enjoyed what was, on the whole, a sustained and moving performance.

We were shocked, therefore, by the violence of Miss Augustine's attack. What shocked us more, however, was the injustice of the review: all the credit for the merits of the production was given to the student participants,—and to the author,—and all the blame for its shortcomings to the director. We feel that in the interest of good journalism the Editorial Board of the College News is to be censured for approving for publication a review so lacking in objectivity and so biased in its approach.

Elinor A. Nahm
Milton C. Nahm

Play Cast Takes Blame For Weaknesses, Absolves Thon

December 9, 1951

To the Editor:

Concerning the review of the Bryn Mawr - Haverford Othello (College News, December 5), we the cast wish to make clear the credit that Mr. Thon deserves for his work as director of the production, which was not given him by the reviewer.

1) Much of the acting came across because of his repeated explanation and correction of scenes. Many of the weak points in the acting came from a failure to follow his direction.

2) Many of the flaws in the production for which Mr. Thon was blamed had been corrected by him, only to be repeated in the next performance.

3) The failure of the extras to comprehend the meaning of their parts in the play as a whole rests on their shoulders. Mr. Thon requested everyone in the cast to read the script several times and discussed with the extras the meaning of their parts in the play.

We hope this makes clear the true part which Mr. Thon played in making Othello come across as such as it did.

Sincerely,

The Cast of Othello

should most definitely be given where acting talent is present, yet without Mr. Thon's knowledge this talent could not have been channeled into a consistent and oftentimes stirring interpretation of the play.

You have stated that the continuity of the play was broken because of a lack of understanding on the part of the actors: the direct result of inadequate interpretation by the director. This is simply not true. There were long discussions between Mr. Thon and the cast, and the crew, concerning the interpretation of the play. Many hours were spent in blocking and explanation of the blocking with the cast's contributing many ideas of their own. Not only did Mr. Thon spend the entire summer studying Othello but he impressed all those working on the show with his understanding of all of its fine points. We feel

Continued on Page 6, Col. 4

LETTERS TO THE EDITOR

Intellectual Approach Of Reviewer Praised

December 7, 1951

To the Editor:

It was a pleasure to read as honest and thorough a review as the one of Othello in the College News last week. Since there are factions on campus which have taken and will continue to take these productions more seriously than the news of the world, it is important that a reviewer, in expressing her personal opinion of the dramatic effort, be more painstaking than ever. In other words, as long as college theatre is capable of arousing as much interest, both active and passive, as has been evidenced here, it is the responsibility of the student critic to give as thorough and constructive a criticism as she can. That a criticism is always one man's opinion must never be forgotten.

This criticism is the first one for a long time which has substantiated statements by direct reference to specific lines and scenes. This not only helps recall the instance to the mind of the casual reader, but also it helps the actors and other persons connected with the play in reconsidering their work with an eye to future improvement.

The reviewer of Othello has done something else which has not been done for a long time. As our professors hold our academic work up to high standards, so has she demanded of this play a certain degree of quality. Though the cast was young and for the most part inexperienced, the director was neither young nor inexperienced. (Mr. Thon is a graduate of the Yale Drama School and at one point was connected with the Pasadena Playhouse.) Just as a football coach can pull a team into passable shape even in a limited time, so should a professional director be able to handle a team of thespians. It is ridiculous to expect less than a good job, though it may not be fair to expect a superlative job under adverse conditions (lack of time, etc.).

This reviewer had some notion of the good which could be expected, and, when the performances did not seem adequate, she justifiably criticized them according to her own standards. Miss Augustine has presented her views in an intelligent, impersonal way. That is a difficult thing to do in a community as small as this. Her criticism was written on a technical level, which was perhaps the kindest approach. Yet unemotional discussion of technique is most valuable to any member of a production.

I believe that Miss Augustine was sincere in her criticism, and wish to repeat that it was a pleasure to read this review.

Patricia R. Jamison, '52
(Mrs. E. M. Jamison, Jr.)

Reader Praises Critic For Seriousness Of Tone

To the College News:

Miss Augustine's review of Othello is clearly and surprisingly an attempt to do more than the usual News trick of greeting every college performance with a few indiscriminate hurrahs. The author is at considerable pains to assure the reader of the time and thought devoted to the play, the performances as well as the review itself. It is just this seriousness of purpose that is distressing: it eliminates the possibility

Continued on Page 5, Col. 4

Observer Re-evaluates Merits of Cast, Director

Merion Hall

December 6, 1950

The Editors, The College News
Mesdames:

This reader was greatly interested by the careful review of "Othello" presented in the College News of December 5. If one is to understand the basis of this letter, however, it is necessary that all qualifying circumstances be explained. We (although we aren't an editor) thought the production was mighty good; let us use as a starting point, then, our considered opinion that everyone in any way active in the production (including, amazingly enough, its director) reserves credit for hard work well done.

We were interested to discover that "the reason for producing a play is to bring out all the meaning that the author wrote into it". Equally enchanted were we to learn that "one hopes to find more meaning in a production than in a reading, since plays were written not to be read but to be witnessed." How deucedly clever is our reviewer? And we ask you merely to envision us and other eager readers just tingling all over at our reviewer's masterful verdict: "Shakespeare is a good dramatist."

In order to analyze clearly this all-inclusive review, it would seem, perhaps, a good idea to break it up into three arbitrary components: 1 (one) its evaluation of the several actors, 2 (two) its discussion of the mechanical merits and defects of the production, and 3 (three) its treatment of the complex playwright-director-actor-relationship-enigma. The components will be discussed, treated, evaluated, examined and considered in that order.

We think that the reviewer's treatment of the actors was pretty good. We only wish we'd had somewhat more comprehensive evaluations of their individual performances (we feel sure, for instance, that the reviewer could easily have mentioned more about one long-suffering actor than his physiognomy).

Part of a reviewer's job—of Miss Augustine's job in this case—is to criticize, whether favorably or no, the mechanics of the production he or she is considering. We feel that criticisms of the mechanical (by which is meant "mechanics" as in "machine") facets of Othello were, for the most part, justified; but they were technical difficulties, as distinguished from directorial failings.

We come now to our third Universe of Discourse (a phrase used with great frequency in our philosophy class; we don't know what it means). Here we find that the reviewer has made a praiseworthy, sincere, earnest effort to trace to their source what she considers the basic, fundamental faults of the production of Othello. We feel that although her motives be blameless, her methods warrant a word of criticism.

Again and again the reviewer intimates that brickbats are in order for Mr. Thon, who directed "Othello". We feel that although she has indubitably attempted an honest and thorough criticism, Miss Augustine has insulted both her own and Mr. Thon's intelligence. We were not in any way connected with the production; we speak without prejudice and without authority. Nevertheless we feel sure that "Othello's" director not only "thought out the play in

Continued on Page 4, Col. 2

Senior Calls Reviewer Victim of Self-Indulgence

To the Editor of the College News:

The review of Othello in last week's News was an excessively long exercise in self-indulgence. If a review has a "basis", it also has a constructive purpose. The basis of this review was fidelity to the "author's meaning", reiterated ten times, not once justifiably, since the reviewer is in no position to expound Shakespeare's intent.

The effect was destructive, distorted, and the tone inexcusable.

Sincerely,
Joanna Semel, '52

Criticism Shows Lack Of Appropriate Emphasis

To the Editor:

The last issue of the College News included a review of the Bryn Mawr-Haverford production of "Othello" about which I would like to say one or two things.

First, I found the review very long indeed for something which only slightly affected the college as a whole, and which is, I suppose, still simply entertainment, not a reflection on the entire modern appreciation of Shakespeare or a technical chef-d'oeuvre for specialized technicians.

As a piece of entertainment, Othello was quite adequate.

Second, I think that the director ought to be congratulated for having given us, in the very short time permitted by college rules on rehearsals, and with the acting material at his disposal, a mature and well-finished play. Several of the newer actors were given chances to develop parts, and may prove to be the "stars" of future college plays. And I think that it should not be forgotten that College Theatre tries to give theatrical training and opportunities to its members as well as worthwhile plays to its audiences.

Third, I believe that the failings in "Othello" came, not from the individual faults of the different teams that made up the production, but from a lack of unity of design and purpose between them. For example, the Elizabethan costumes in a Gordon Craig sort of set, and the ingenious lighting which seemed to play hide and seek with the actors. To answer technically to a very technical review, I was disappointed by both costumes and make-up, which were hardly mentioned in the article. The costumes, perhaps with the exception of Othello's and the Duke's, did not add to the play through the meaning of line and color. All their significance—which is one of the Theatre's most effective tricks for helping ideas across—was lost and I felt that all the possible Elizabethan costumes had been pulled out of the costume room and simply distributed according to size. The make-up's more subtle meanings may have been lost in the intensity of the lighting, but it was largely ineffective and sometimes incongruous, such as the violent rouging and painting of Desdemona's face, especially in the first part.

I feel, in short, that the review's length, intensity of feeling, and stress on techniques was disproportionate and not quite fair to the Bryn Mawr-Haverford presentation of Othello.

Claireve Grandjean, '50

Student In Production Applauds Thon For Work

December 7, 1951

To the Editorial Board of the College News:

As one who was close to the recent production of Othello, may I offer my criticism of the lengthy review which appeared last week. On the whole, your reviewer's work seemed intelligent and thoughtful. Many of her criticisms were justified, and she might have made others had she been so inclined. But that she tried to impute every shortcoming to one person only, at the same time asking to give him credit most assuredly is due, appears to me a gross injustice. A dramatic production does not often achieve its entire success in spite of its director, and a critic who has not been present from first to last during its development should exercise caution in saying so. Having watched the development of this production fairly closely, let me record an opinion which I know to be shared by others as well; namely, that the performances of Othello were as successful as they were largely because of Mr. Thon's direction and in spite of the distressingly large number of obstacles he was called upon to hurdle. To name a few:

1) Dramatic activity at Haverford in the Fall necessitated a later casting date than originally planned.

2) Goodhart presented production problems, with its size, its poor acoustics, and a total lack of any properly-lighted apron.

3) Number of rehearsals was limited, and an 11:30 curtain clamped on most. Work couldn't start before 7:30, so that, rehearsing a three-hour show in four hours each night, director and actors alike were constantly conscious of the limitations on their time. The decision not to cut, I might add, reated with all those most concerned, and was made unanimously.

4) Last-minute lectures scheduled in Goodhart cut grievously into rehearsal time.

5) It was only through the efforts of one or two of the Haverford boys concerned that enough players were found to fill minor roles. The amount of rehearsal time spent fitting these extras into the framework of the play was more than your reviewer seems to realize, and the detail of Mr. Thon's explanations to them was truly amazing, as pressed for time as he was.

I don't pretend to have exhausted the list of difficulties encountered. You will, however, get some idea of the circumstances from all this, and realize that Shakespeare could never have been brought to the Bryn Mawr stage without a Mr. Thon to face the problems involved. To my mind, he deserves a vote of thanks for accomplishing so much so quickly, and for making possible the only production of Shakespeare we have had here during our college years.

You might say that, identified with the production as I was, my evaluation of it could not help being a favorably prejudiced one. I believe this is true. But may I add that, as thoroughly familiar, literarily speaking, with Othello as your reviewer so evidently was, she could not have been expected to see her first actual production of it free from the vivid influence of a personal, previously-developed interpretation. Perhaps, then, she is as unsuited as I to make the fin-

Objections of Reader Include "Stress" Of Critic

Dec. 8, 1951

The Graduate Center

To the Editor of the College News:

In view of the length of the review of the Bryn Mawr-Haverford production of Othello, altogether disproportionate to the importance of the performance in relation to the college, I am sorry that certain unfortunate differences in opinion make further discussion imperative. That Othello was not really a successful production I agree, but it seems to me that your reasons for this are not the ones that should be stressed.

You mention the play's meaning many times, and the understanding of it that a reviewer and a director are able and expected to have, but at no time do you state what you believe this meaning to be. I also was among those who took Professor Sprague's course, and am also a reader of the play, but I am yet to be certain in my mind of what this meaning is. The lack of any consistent interpretation or passion throughout the play seems to me to be the greatest reason for its failure and to be the fault of three things: first, the peculiarly outmoded social system in which the subject of the play is set—thereby demanding exceptional brilliance in the actors to make it interesting to a modern audience, an undertaking further complicated by the length of the play; second, the lack of both stage experience and emotional maturity on the part of talented actors but no more than that; and third, the lack of harmony between the actors, the make-up and costumes, the lighting, and the set.

For instance, Bianca's movements were humorously modern, Desdemona's stylized, Othello's very nearly non-existent, Iago's merely active. The Twentieth Century school of lighting and staging, semi-Elizabethan costuming which paid no attention to Elizabethan or any color psychology, added to the confusion that destroyed any consistency of inter relation. The fault for this last lies upon every person connected with the play.

The choice of a play, the most difficult of Shakespeare's plays on the counts of both subject and construction, to be acted by amateurs both young and limited by short rehearsals and outside requirements, seems to me a poor one, and I think that the College Theatre should consider these necessary limitations as well as their financial ones while choosing. I see no reason to discourage the choice of good plays summarily because of their requirements; but that there are many kinds of good plays, good for many reasons, should not be forgotten. Othello is a difficult play, having little action and a curious construction, and Shakespeare's name does not make it more or less difficult.

Those who saw the 1947 production of King Lear may remember that, although Lear himself was finely acted, it was not Lear, but the villains, Edmund, Goneril, and Regan, who dominated the play, thus throwing it off balance. So here, Flannery, despite the beauty of his voice and his acting ability, was unable to reach the stature of a tragic hero and to dominate the play, as the play demands. Unfor-

Continued on Page 4, Col. 3

al impartial analysis of the College Theatre's Othello.

Sincerely,
Nancy C. Pearre, '52

Religion Seen as One Problem in Pakistan

Continued from Page 1

the other. The result was that the nearer the country came to freedom from the British rule, the greater the Hindu-Moslem rift became.

Assured that the British would organize a democratic frame of government before they left, the Moslems feared domination by the majority of Hindus. In 1947 a unanimous decision was reached by Hindus, Moslems and the British to partition the country.

In August, when the division took place, elements opposed to the participation precipitated riots and massacres, while mass migrations to and from both countries took place. "Pakistan was confronted with a deluge of seven million people who had lost their hearts and homes". The will of the people, their determination and sacrifice, as well as the devotion of their leaders was responsible for the country's survival.

These are the ideological and social problems confronting the educators of today. They are also faced with a lack of educational facilities. The school buildings were all given over to refugees for shelter and can not be returned until alternative housing is found for the refugees.

Pakistan inherited the British educational system which was successful in teaching cultural and technological facts. Pakistan's ideal, however, is to develop a National and Islamic sense to serve as a basis for intercultural understanding which is especially important to citizens of the Middle East.

The new Pakistan inherited three universities, that of Punjab at Lahore, that of Sinn, and that of Dacca Universities that are not only teachings institutions, but also affiliated colleges. After ten years of school, a student is given a matriculation degree. He then enters college where he receives an intermediate degree after two years, a BA or BS after two more years, and after another two years he is given his Master's degree. Only about 13.8 per cent of Pakistani-

Director's Negligence Not Proved in Review

Continued from Page 3

detail many times", but freely communicated his thoughts to his cast. We've sat in the back of Goodhart during rehearsals of "Othello" and heard those thoughts ably and aptly communicated. We feel that our reviewer has not proved her point.

As noted above, we think that failure to elucidate upon this matter constitutes not only an insult to Miss Augustine's intelligence (a minor matter; she, after all, is Guardian of her Soul) but also a profound insult to Mr. Thon. We hope that our views will appear in print.

Very truly yours,
Gray Struthers, '54

ans, however, are literate.

Because most students are from middle-class families their standard of living is far above the ordinary.

Few people can afford to travel to a foreign country, so competition for foreign scholarships is keen. Economic necessity, not idealism, provides the students with teachers whose quality is, then, poor.

Few business positions are open to women university graduates, who seek jobs mostly as nurses or teachers. Moslem men want to keep women's career scope limited. They would rather see women seek education as an intellectual basis for providing companionship and leadership as a wife and mother in the home.

MISS NOIROT

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Get Your

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"Come let's be merry,
let's be airy.

'Tis the season
to be gay!"

COLLEGE INN

Bryn Mawr

Shakespeare's "Othello" Imposes Many Technical, Artistic Difficulties; College Students Must Face Problems Of Interpretation and Production

Continued from Page 3

Unfortunately, there is far less action in Othello to compensate for this, and the villain Iago is also static, in a part of unusual length and exacting nature.

The performance given by Stern was amazing, considering the part; but inadequate, considering the play. So with the other actors, hardly able to cope with the difficulties of their individual parts, they could not consider the play as a whole. No director can make up for deficiencies of age and understanding in an actor. Whatever interpretation he tries to give to the play cannot come across, except haltingly. Co-ordinated costuming and lighting would have

helped to conceal the actors' deficiencies, but could not have given what was not there. The casting was the best that try-outs afforded, but in the cases of Roderigo

The Class of 1955 takes great pleasure in announcing the election of Mimi Mackall as Second A. A. Representative.

The judgments, based on such shaky standards of criticism, against a capable and experienced director, hobbled by circumstances beyond his altering in this case, appear to me to slight his real achievement and set a dubious policy for the College News.

Sincerely,

Lolah Mary Egan, '51

The entire NEWS board and staff take this opportunity to wish everyone a Merry Christmas and Happy New Year, and HAPPY VACATION!

Campus Interviews on Cigarette Tests

No. 30...THE SQUIRREL



This nimble-minded nutcracker almost tumbled for those tricky cigarette mildness tests. But he worked himself out of a tight spot when he suddenly realized that cigarette mildness just can't be judged by a mere puff or one single sniff. Smokers everywhere have reached this conclusion—there's just one real way to prove the flavor and mildness of a cigarette.

It's the sensible test . . . the 30-Day Camel Mildness Test, which simply asks you to try Camels as your steady smoke—on a pack-after-pack, day-after-day basis. No snap judgments. Once you've enjoyed Camels for 30 days in your "T-Zone" (T for Throat, T for Taste), you'll see why . . .



After all the Mildness Tests . . .

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What to Do

Jobs Now Open

Please see Mrs. Sullivan in Room H.

ON CAMPUS:

Chemistry Storeroom—Thursday afternoons from 2 to 6. Applicant must have had at least one year of Chemistry. 60c an hour.

CHRISTMAS VACATION: Any student planning to be in this area during vacation and who would like odd jobs, please sign in Room H.

American Philosophical Society is meeting on the campus from December 27 to Dec. 30. Students needed for registration, campus guiding, etc. Paid.

Waitresses for Christmas dinner at Shipley School Tuesday, December 18. 5:30 to 8:30. 75c an hour.

Waitress and cook for private home. Dec. 22 and Dec. 23. Also most Saturdays during the year. 75c an hour. Woman will teach willing applicant.

Rector's Dynamic Talks Incite Student Comment

Continued from Page 1

nights he spoke here after his meeting in Convention Hall, where he had audiences of 6 to 16 thousand. During the day he had at least six engagements in churches, schools, prisons, etc. Still he stayed at Bryn Mawr as late as 12:30 to answer the questions of Bryn Mawr and Haverford students.

With a speaker as dynamic as Bryan Green it is impossible that members of his audience will not differ about his personality. I think that much of the criticism of him that I have heard would be dispelled if the critic could meet him. His faith is the guiding principle of his life. As he says, he wishes to give to others the best he has and the best he has is Jesus Christ. By stating his own faith with no apologies he hopes to help other people find their faith. He is keenly perceptive as those who have had personal interviews with him will attest.

It is interesting to note that Canon Green did not take his reception at Bryn Mawr for granted. He was deeply and openly pleased. He had many reasons why students came to hear him and the last of these was that they wished to believe.

Time Magazine in its article on "The Younger Generation" gives us a clue to the impact of Bryan Green on Bryn Mawr students. "The younger generation is looking for a faith. The fact that it has not found one—that it isn't even sure where to look—is less significant than the fact the need to believe." The Chapel Committee hopes that in bringing Bryan Green to Bryn Mawr some students have found "where to look".

Canon Green Clarifies Cross' Modern Meaning

Continued from Page 2

they are, without promising, and He pays for this forgiveness in effort and in willingness to be hurt again.

When a man is forgiven he will be certain of it by three criteria: 1) an inner conviction; 2) a new element in his life that completely changes it—the element of spiritual guidance; and 3) the promise of Christ based on the character of God. The character of God the apostles discovered in Christ; the love of God is demonstrated in the cross.

Canon Green ended the lecture by saying that if Christians believe God to be a loving God, they must believe the forgiveness of God is a gift for any who honestly seeks it, no matter what his religion. The Christian, however, has the certainty of this forgiveness in an act of history, the crucifixion of Jesus on the Cross.

OBSERVER

They say on moonless nights a spirit walks the path between the library and Taylor. They say it's Carey Thomas. They are wrong.

The spirit walks on moonless nights and moonlit, hovering between her day and nighttime homes, a shapeless thing, with books beneath her arms. Mole-like she blinks behind the blinding blaze of match light as she kindles her evening nourishment, puffs, coughs and stumbles on. On to the catacombs of knowledge, the cloistered cubicle with the swivel chair, repository of the tangled threads of honors paper, residence of "recommended" reading.

Glory they told her, honor, eminence. The homage that befits this highest state . . .

She cannot consider it tomorrow, it was due a month ago. Silent has she sat as others spoke, discussed, crashed onward toward the heights of genius. Reading, writing, all the basic attributes of learning are enemies to cope with, conquer. Oh, the spirit's willing . . .

Silently she stumbles onward. Gaul's divided, Caesar said it . . . Someone told me, did I read it . . . Don't believe it . . . Hearsay, rumor . . .

Her mind is like an ancient cat, rheumatic, tired. It lifts a paw to catch a mouse of knowledge, a single fact that scampers near it. But the effort overwhelms the body,

PERSONAL

Dear Former Friends of the Class of 1952:

Do you remember your Friend Desiree ("Dezzy") Sansepoir? Who struggled bravely with you for two years as a Sophomore? I went away the summer that the Dean told me I could look forward to my third year as a Sophomore. Now I'm writing to you all in case some of you were worried because of my Despondency over some of the things that happened during my stay at Bryn Mawr. I mean, it really wasn't so bad that They wouldn't let me major in Freshman Comp after I took it for two years. It wasn't that They wouldn't let me take an Oral in Cockney, but it hit me hard when Self-Gov campused me for pasting Bryn Mawr seals on beer mugs. Then Somebody stole my tank suit. It was the End.

So I packed my Haverford banner and my double socket in my duffle-bag and sailed for a Happier Land.

You will be happy to know that I have found at last my Place. At Michaelmas I entered the University of the Virgin Islands. I am an Assistant to the Associate to the Sub-Director under the Manager of the Non-guided Missile Division of the Anti-Radiation Branch of the Unatomic Laboratory. My major subject is the Decline of the Ethical Mores of the Esquimaux. (Such field trips!) I am minoring in Simulated Pearl Culture.

Last year I was honored by the Virgin Islands Chamber of Commerce who made me Miss Mucilage of the Half Century.

But it isn't all a bed of roses in this land of milk and Honey. I am going through my Sophomore year for the third time. But it's all right, really, this time, because I'm getting my Third Degree.

Love to the Gym Department—I will send back the arrows . . .

Your Friend,
Desiree
("Dezzy")

the eyes no longer focus, the reflexes are dulled, and with a bound the mouse is gone.

She finds the steps. She knows now that the door swings inward. No, it is not Carey Thomas.

Critic Applauds Tone But Opposes Judgment

Continued from Page 3

that the author intended a satire on the most contemptible perversion of the meaning of education—the perversion that makes an intellectual approach seem incompatible with a generous one, or worse, makes intellectual pretensions a camouflage for a niggardly spirit.

Nothing could be further from my mind than a desire to conduct a public inquiry into the state of anybody's soul. I would simply like to state clearly some of the issues that the Othello review raises by implication. Is it admirably objective to treat a college Shakespearean production as something to be judged right or wrong, or is it more than a little conceited and narrow-minded? Is cold-blooded and flat-footed frankness the mark of an honest opinion sincerely expressed, or an attempt to bamboozle when the author lacks an "intelligent" comment? Does grudging recognition of merit indicate high ideals disappointed, or selfishness?

Miss Augustine's delusions about the value and the purpose of the intellect are her own business, and she is entitled to any she chooses. They are, however, repellent. What is appalling is not that they have been paraded across the pages of the News paper, but that anyone should be deceived by the "intellectual" camouflage. Certainly it should give us pause to remember that charlatans dare operate only among the spineless and easily duped.

Sincerely yours,
Emily Taylor, '54

Mr. Janschka Announces 'Drawing for Beginners'

Continued from Page 1

also be a number of chances to draw from a model, and many talks about the creation of works of art, and any other subjects one might wish to discuss.

The dates for the eighteen lessons have been arranged as follows: January 5, 12, 19, February 9, 16, 25, March 1, 8, 15, 22, April 12, 19, 26, and May 3, 10, 17, 24, 31. Mr. Janschka also will welcome anyone who wishes to go down on Wednesdays from 8-10 p. m., and Thursdays from 3-6 p. m. to work. If you are interested go down to Skinner on Saturday, Jan. 5.

Combined Chorus Gives Excellent Yule Service

Continued from Page 1

improved, and Bryn Mawr sang beautifully.

The Dufay Magnificat was smooth and clear, beautifully balanced, and above all, never lagging in tempo. It was, in fact, a perfect spirit for each of the pieces that helped make the service so enjoyable. The Angels and the Shepherds shone for another reason:—perfect unity. At times several voices sounded as one person. The counterpoint was balanced, and the surprising volume at the end was certainly climactic.

The three numbers for mixed chorus were also balanced; neither group was allowed to overshadow the other, and there was no pulling in different directions. Rather, the attacks were sharp, the tone good, and the spirit one of sheer triumph, especially in the "Sicut locutus est" from the Magnificat of Bach.

Haverford's work showed superior control of volume, and a clearness remarkable in the planissimo passages. The group of songs was marred only at the start by poor intonation of the trombones in Two Kings, and the two other selections were sure and polished.

With the exception of the Buxtehude and Bach, the singing was a capella, though the orchestra accompanied the hymns. The orchestra played well, too, especially in the Purcell, though the tone might have been better in the Lancelotti and the rhythm more inspired. The Brass Ensemble was the most disappointing, and the trouble seemed to stem mainly from faulty intonation. Some notes were beautiful, as the final note of the Latin Hymn, and the second selection, Sleepers Wake, showed improvement. It is only unfortunate that the Ensemble was placed in an anticlimactic position on the program.

Obviously a great amount of hard work went into the service, and the results were certainly worth it. Mr. Goodale and Mr. Reese directed excellently, and the choir again proved their ability. It would seem that the Carol Service is not only a tradition, but is becoming traditionally well-sung.

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From Eliza Cook

Hunger is bitter . . .
but the most accursed
of Want's fell scorpions
is thirst.

Melain

Yet, thirst asks nothing more
than Coca-Cola. If you're sauntering
along or racing your motor,
start off refreshed . . . have a Coke.



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'Romeo and Juliet' Displays Skill with Lighting; Penn Players Weak in Major Characterizations

Continued from Page 1

the two exchange kisses, a magical atmosphere plays over the lovers and the rest of the company is forgotten.

Another good effect was achieved when Romeo and his friends approach the Capulet house with masks and torches from the side of the stage. The theatre is in darkness except for the redness of the lamps the players carry and an occasional light that flickers over the actor's faces as they speak. Pleasing too were the varied colors employed in different scenes; soft pastels for Juliet's chamber, bright lights for daytime and dark blue for night. However, the balcony scene was unfortunate. Only Juliet was visible; the rest of the stage where Romeo stood was completely dark, and it rather disconcerted the audience to hear Romeo and to see his shadow, but never he himself. This was more realistic than artistic.

The Penn Player's Romeo and Juliet presented a colorful, convincing set of tableaux to the audience. This visual peak however, was in no way equalled by the other aspects of the production. Whether the poor acoustics of Irvine Auditorium were wholly to

blame is not known, but the players were barely audible throughout the evening. Moreover, when they could be heard, the actors, were, for the most part, incapable of bringing out the poetry that belongs to the lines. In action and in voice they moved stiffly and spoke without inflection or passion. The lines are simple, but not lifeless, something which the players did not realize. They either declaimed the lines swiftly, whereby they could not be heard, or said them slowly so that, although audible, they were meaningless.

Mercutio, played by Jay K. Silverberg, was the one exception to this. Throughout, he was vivacious and in complete command of his role. He moved forcefully about the stage in contrast to Romeo's less manly pose as the distracted lover, and in the death scene brought out the rancor that belongs to the lines, and gives the key to play, "A plague on both your houses". On the other hand, Romeo, Frederick W. Sauers, although poised and free in his movements, lacked the depth to project the beauty of his lines to the audience. Juliet, Dale Hamilton, in spite of the physical attributes she brought to the part, failed

CONTEST!!

The wassailing season is here, Night is silent, and Midnight is clear,
Chesterfields on your tree
Will bring new Christmas glee

If you want to win a free carton of Chesterfields, write the best last line to this limerick. All entries must be accompanied by an empty pack of Chesterfields, and addressed to Gwen Davis, Rock. Contest closes Thursday night. Last week's winner was Helen Loening, Penn East.

to convey the sweetness and simplicity inherent in the character. As Juliet, she unfortunately remained throughout very much the twentieth century co-ed.

The rest of the cast, with the exception of a few who lent dash to the dueling scenes, tried but failed to achieve credibility. It requires more than costumes, lighting, and staging to put across a play; something which the Penn Players have realized but did not accomplish with their presentation of Romeo and Juliet.

Rehearsal Time Proves Inadequate for Polish

Continued from Page 2

that he have learned a great deal through working with Mr. Thon on this show and no more can really be expected from any college production.

We do feel that the major portion of the review should have been directed, as a discussion, to the acting and to the impression that the play as a whole left on the observer. However, since you have been mainly concerned with a criticism of the show it seems to us that you have overlooked the handicaps under which we have all worked. The real reason for the faults that did occur is predominantly the lack of that time which is necessary to present a polished production.

Sincerely,
Bobbie Lese, '52
Mary Klein, '52

Merry
Christmas -

S.D.A. Plans Week For Free Thought

"Operation Free-Thought" is the name that has been given by the Students for Democratic Action to the week concerning Civil Liberties. This week will begin the Monday following our return from Christmas vacation. During those seven days the S. D. A. will attempt to make students more aware of what is happening concerning civil liberties.

The schedule for the week now consists of a student debate on Civil Liberties following the current events lecture on the first Monday night, and an address on Thursday by Mr. Peter Bachrach, Assistant Professor of Political Science at Bryn Mawr, now on a Ford Foundation Fellowship at Harvard.

S. D. A. is generally concerned about the loss of civil liberties, loss of academic freedom, and subjection to loyalty oaths. Every student will find here points directly related to herself and will profit from attending the activities of the week. Literature from the American Civil Liberties Union will be available for all those interested in increasing their knowledge of our civil liberties.

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